

appear all the more creditable. Another notable article was a bold, disdainful review of Napoleon Ill's "Histoire de Jules Cdsar," containing, in the usual veiled language of the times, the first indication that Zola held Eepublican opinions. Again, two articles on " Le Supplice d'une Femme" and the Dumas-G-irardin scandal connected with that tragedy are in their way interesting, while another on the " Germinie Lacerteux " of Edmond and Jules de Goncourt is particularly noteworthy as showing the progress of Zola's evolution towards naturalism in literature.

This article was favourable to the book, whose authors it pleased; and some communications having been exchanged, the young journalist secured a seat for that famous first performance of "Henriette Mare"chal," which ranks as one of the most uproarious nights in the history of the Come'die Franaise. tThe audience, Zola tells us,¹ began to hiss before the curtain rose; the storm burst forth at the first words spoken by the actors. The opening scene, laid at the opera-house on the night of a masked ball, scandalised the old *habitués* of the Come'die. Modern masqueraders and slang in the home of Eacine and Corneille! What sacri-lege ! But the greatest opposition to the piece came from the young Eepublicans of the time, who were

not influenced
by the merits or faults of the play, but simply
by the fact
that its performance at the Come'die was due
to the influ-
ence of the Emperor's cousin, the Princess
Mathilda.

Yet whatever might be the public dislike of
that member
of the reigning house, to whom a horrid
nickname
was currently given, whatever the notoriety of
her *liaison*
with the Count de Nieuwerkerke, the "
Superintendent of

¹ " Les Eoraanciera Naturalistes," Paris, 1881, p.
238.